

STRANGER THINGS

#404

DEAR BILLY

Max is in grave danger...and running out of time. A patient at Pennhurst Asylum has visitors. Elsewhere, in Russia, Hopper is at hard work.

EXT. BYERS HOUSE (LENORA HILLS) – FRONT YARD – NIGHT

JONATHAN (O.S.): I'm sorry. I...I guess I'm having trouble understanding any of this.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – NIGHT

Jonathan, Mike, and Will sit on the couch. Stinson sits in front of them, with Harmon and Wallace standing behind her.

JONATHAN (CONT'D): I mean, what exactly is going on in Hawkins? What's doing all these killings?

STINSON: That's what we're trying to ascertain.

MIKE: Where is El, like, right now?

STINSON: For her safety, it's best you don't know.

MIKE: This is insane! This is insane!

Mike gets up and starts pacing behind the couch.

JONATHAN: So this training, I mean, to get El's powers back, how long is it gonna take?

STINSON: It could take weeks, could take months.

WILL: Months?

STINSON: Until then, agents Harmon and Wallace here will stay with you.

Mike stops pacing and leans with his hands on the back of the couch.

MIKE: We're not the ones in danger.

WILL: Our friends live in Hawkins.

MIKE: My family lives in Hawkins.

STINSON: And I'll work to contain the situation until Eleven is ready. In the meantime, it is of vital importance that you don't speak to anyone about this.

Mike scoffs.

MIKE: No. No way.

STINSON: I know this is difficult to understand.

MIKE: It's not difficult. This is impossible.

Stinson stands up.

STINSON: There are factions within our government who are working directly against Eleven, who are, in fact, searching for her as we speak. We can't risk contact. If they learned about any of this, it will jeopardise Eleven. And if Eleven is jeopardised, so are your friends. And so is your family.

Mike scoffs.

MIKE: So, what? We're just supposed to trust that you're the good guys? Whoever you are?

STINSON: We're friends of Owens.

Mike sighs. Will's expression is unreadable, remembering everything that happened with Owens and the Mind Flayer.

STINSON (CONT'D): Eleven trusted us. Now we're asking the same from you.

Stinson reaches into her jacket pocket and pulls out an envelope, handing it to Mike.

STINSON (CONT'D): For you.

Mike takes the envelope and walks towards the stairs. Will and Jonathan both sigh.

INT. BYERS HOUSE (LENORA HILLS) – ELEVEN'S ROOM – NIGHT

Mike walks in and slams the door behind him, sitting on the bed before opening the envelope. He opens the note inside and reads it: 'DEAR MIKE, I HAVE GONE TO BECOME A SUPERHERO AGAIN. FROM, EL.'

EXT. HAWKINS HIGH SCHOOL – NIGHT

Nancy's car pulls up, and Nancy and Robin quickly get out.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

Nancy and Robin open the doors and run inside.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

Max, Dustin, Steve, Nancy, and Robin stand with their torches trained at the wall where the clock was. Max is confused and upset.

MAX: It was here. Right here.

NANCY: A grandfather clock?

Flashback to #403. A Hawkins High hallway. Max rounds the corner to see a grandfather clock imbedded in the wall. It chimes.

MAX: It was so real.

FLASHBACK – INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

A grandfather clock is imbedded in the wall, ticking. Max walks towards it.

MAX (CONT'D)(O.S.): And then, when I got closer, suddenly I just...

FLASHBACK – INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max doesn't move. Dustin and Steve shake her.

DUSTIN: Max, what's wrong?

STEVE: Max?

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

MAX: I woke up.

Flashback to #403. A Hawkins High hallway. Max's torch focuses on the ticking pendulum.

Flashback to #403. The Creel attic in the Upside Down. Vecna's eyes open.

FLSHBCK – INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max jumps as she wakes up from her trance, panting. She looks at Dustin and Steve, confused.

DUSTIN (O.S.): It was like she was in a trance or something.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

DUSTIN (CONT'D): Exactly what Eddie said happened to Chrissy.

Max turns around.

MAX: That's not even the bad part.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max stands behind the desk, with Dustin, Steve, Robin, and Nancy standing on the other side. Fred and Chrissy's files are open on the desk. Max looks upset.

MAX (CONT'D): Fred and Chrissy, they both came to Ms. Kelley for help. Uh, they both were having headaches, bad headaches that wouldn't go away. And then...then the nightmares. Trouble sleeping. They'd wake up in a cold sweat. And then they started seeing things.

Flashback to #401. The girls bathroom. Chrissy looks down to see Vecna's feet outside the stall. She screams and pushes herself between the toilet and the divider.

MAX (CONT'D): Bad things.

FLSHBCK – EXT. HAWKINS ROAD – FRED'S MINDSCAPE

Fred walks towards a burning wreckage. A boy shatters the window and half falls out of it, crawling towards Fred with his hand outstretched.

MAX (CONT'D)(O.S.): From their pasts.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

MAX (CONT'D): These visions, they just...they kept on getting worse...

Flashback to #401. The Cunningham house. Mrs. Cunningham looks at Chrissy, her face distorted.

MAX (CONT'D): And worse...

Flashback to #402. Inside Nancy's car. Daniels yells at Fred, his face distorted.

MAX (CONT'D): Until eventually...everything ended.

Flashback to #402. Outside the Munson trailer. Max looks over the shoulders of police officers to see Chrissy's mangled body on the floor inside the trailer.

Flashback to #403. A road in Hawkins. Men lay a tarp over Fred's mangled body as it lays in the middle of the road.

ROBIN: Vecna's curse.

MAX: Chrissy's headaches started a week ago. Fred's six days ago. I've been having them for five days.

The group realises the gravity of their situation.

MAX (CONT'D): I don't know how long I have. All I know is that, for Fred and Chrissy, they both died less than 24 hours after their first vision. And I just saw that goddamn clock, so...

Max breathes shakily.

MAX (CONT'D): Looks like I'm gonna die tomorrow.

A clang in the distance makes everyone jump and look in its direction. Steve looks at the group.

STEVE: Stay here.

Steve walks towards the door, grabbing a lamp on his way out.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

Steve slowly walks down the hallway, holding the lamp like a weapon. Dustin, Nancy, Robin, and Max follow behind him, ignoring his demand. They walk down the hallway. There's distant clattering, then the sound of rapidly approaching footsteps. The group start to look scared. Steve grips the lamp tighter, determined. The footsteps get closer and Lucas rounds the corner. Everyone starts yelling, with Steve about to swing and the others backing away. Dustin and Lucas scream.

LUCAS: It's me!

The group calm down slightly.

NANCY: Lucas?

STEVE: Jesus!

LUCAS: It's me!

STEVE: Jesus, what's wrong with you, Sinclair?

LUCAS: I'm sorry.

Lucas tries to catch his breath.

STEVE: I could've taken you out with this lamp!

Lucas pants.

LUCAS: Sorry, guys. Sorry. I was just...I was biking for eight miles.

Lucas holds his hand up, still panting.

LUCAS (CONT'D): Give me a second. Shit.

Lucas takes a deep breath.

LUCAS (CONT'D): We've got a code red.

STEVE: What?

Lucas walks up to Dustin.

LUCAS: Dustin. I've been with Jason, Patrick, and Andy, and they've gone like totally off the rails. They're trying to capture Eddie, and they think you know where he is.

Lucas takes a breath.

LUCAS (CONT'D): You're in terrible danger.

DUSTIN: All right. Yeah, that definitely sucks, but we've got bigger problems than Jason right now.

Dustin looks at Max, causing Lucas to do the same. He sees that Max is upset, and worry immediately crosses her face. Max avoids eye contact.

Cut to black.

MAIN TITLES.

CHAPTER FOUR: DEAR BILLY.

INT. SINCLAIR HOUSE – ERICA'S BEDROOM – DAY

Erica sits at her desk as she paints some figurines, using a magnifying lamp to see the details. The doorbell rings.

SUE (O.S.): Honey, would you get the door?

ERICA: I'm busy!

SUE (O.S.): I said, get the door.

Erica puts her paintbrush down and gets up.

ERICA: This is unbelievable.

EXT. SINCLAIR HOUSE – FRONT YARD – DAY

Erica opens the door to find Jason standing outside.

JASON: Hey there. Is, uh, is Lucas home?

ERICA: Negative.

Erica starts to close the door but Jason puts his hand out and pushes it open.

JASON: Do you know where he is?

Jason gives a small chuckle.

JASON (CONT'D): Uh, we're just...we were supposed to go out and-

ERICA: Go out? I see he's taken a step down from Max.

Erica goes to close the door close again but Jason slams his hand on it, pushing it open. Erica stares at Jason's hand. He chuckles.

JASON: I'm sorry. Uh, well, you're the little sister who plays Dungeons & Dragons, huh?

ERICA: What's it to you?

JASON: Do you know Dustin Henderson?

ERICA: Know him? I've bled with him. Chances are, he's with your cheater boyfriend. Oh, if and when you do find Lucas, please tell him I've been covering his for ass for two days now. Each day of covering costs ten bucks, with a DPR. That's a daily percentage rate of 7.9%. Another week of this and he's buying me a goddamn Nintendo, with Duck Hunt.

Erica slams the door in Jason's face.

INT. JASON'S CAR

Andy sits in the front. Patrick sits in the back, taking some pills. Jason opens the door and gets into the driver's seat, looking pissed.

ANDY: Where the hell's Sinclair?

LUCAS: That's what we're about to find out. We've been tricked, boys.

Jason turns his car on and takes off with a screech of the tyres.

INT. WHEELER HOUSE – BASEMENT – DAY

Lucas and Dustin sit on the couches, reading copies of the newspaper clippings Nancy and Robin found. Steve paces the room, also reading clippings. Max sits at the desk in the back of the room.

STEVE: Okay, be honest. Uh...you guys understand any of this?

LUCAS: No.

DUSTIN: Pretty straightforward.

STEVE: Oh, straightforward, really?

DUSTIN: What's confusing to you? So far, everyone Vecna has cursed has died, except for this old Victor Creel dude Nancy found. He's the only known survivor. If anyone knows how to beat this curse, it's him.

STEVE: Yeah, that's assuming he was cursed, Henderson, which we don't even know. How can Vecna have existed in the 50s? It doesn't make sense.

DUSTIN: Far as we know, Eleven didn't create the Upside Down. She opened a Gate to it. The Upside Down has probably been around for thousands of years. Millions. I wouldn't be surprised if it predated the dinosaurs.

STEVE: Dinosaurs? What are we-

LUCAS: Okay, okay. But if a Gate didn't exist in the 50s, how did Vecna get through?

STEVE: Oh, and how's he getting through now?

LUCAS: And why now?

STEVE: And why then? Just pops out in the 50s, kills one family, and he's like 'I'm good'. And poof, he just disappears? Just...gone? Only to return 30 years later and start killing some random teens? No, I don't buy it.

Steve exhales.

STEVE (CONT'D): Straightforward, my ass. You know, honestly Henderson, a little humility every now and then, it wouldn't hurt you.

DUSTIN: Sorry.

Steve sits down and crosses his legs. Dustin looks down, scolded. He looks at Max, leaning slightly over, which causes Lucas to do the same.

DUSTIN (CONT'D): Any idea what she's writing?

Steve turns to look at Max.

DUSTIN (CONT'D): Did she sleep?

LUCAS: I mean, would you?

The door at the top of the stairs opens, and Nancy and Robin run downstairs.

NANCY: Okay, so...we have a plan.

INT. WHEELER HOUSE – BASEMENT – DAY

Steve, Dustin, Lucas open files with fabricated letters. Nancy and Robin sit on pulled up chairs.

ROBIN: Thanks to Nancy's newspaper minions, we are now rock-star psychology students at the University of Notre Dame.

NANCY: I'm now Ruth.

ROBIN: And I'm Rose.

STEVE: Ruth?

Dustin sees that 'Ruth's' GPA is 3.9.

DUSTIN: Nice GPA.

NANCY: Thanks. So we called Pennhurst Asylum, told them we'd like to speak with Victor Creel for a thesis we're cowriting on paranoid schizophrenics-

ROBIN: To which they said no.

NANCY: But we landed a three o'clock with the director.

ROBIN: Now all we have to do is charm him and convince him to let us talk to Victor.

NANCY: And then maybe we can rid Max of this curse.

STEVE: Yeah, about that. We've been doing our Victor Creel homework, and, uh...we got some questions.

LUCAS: Lots of questions.

NANCY: So do we. Hopefully, Victor has the answers.

STEVE: Wait...wait...wait a second. Uh...where's mine?

Nancy makes a face.

INT. WHEELER HOUSE – NANCY'S ROOM – DAY

Nancy opens the door and walks to her wardrobe, Steve following close behind.

STEVE (CONT'D): Nancy, you're outta your mind if you think I'm babysitting again.

NANCY: Okay, first of all, they're not babies anymore. And Max is in real danger. She needs people around her.

STEVE: I know. But why does it always have to be me?

Robin walks into the room as Nancy opens her wardrobe and starts looking inside.

ROBIN: Oh my God, you have a Tom Cruise poster. You have a Tom Cruise poster.

NANCY: That's old. It's just...

Robin spots cassettes on Nancy's bedside table and laughs, kneeling down.

NANCY (CONT'D): Can you please not touch anything?

STEVE: I just...I just...I can't do anything here, Nance. Uh, maybe I can be helpful with this asylum director dude. I don't know. I could turn on my...my charm.

NANCY: Not the charm we need.

STEVE: Ouch.

Steve leans against Nancy's vanity.

NANCY: No, I just...

Nancy sighs. Robin spots a trinket tray on Nancy's dresser and walks over to it, rifling through it.

NANCY (CONT'D): Look, I did a little digging last night, and it turns out this Dr. Hatch is a distinguished fellow of the American Psychiatric Association and a Harvard visiting scholar, okay? This is a lifelong student of the world.

Robin finds Nancy's music box and slowly opens it.

NANCY (CONT'D): And if we're gonna win him over, we're gonna have to convince him that we are too. That, like him...

Music starts playing from the music box.

NANCY (CONT'D): We are true academic scholars.

ROBIN: Holy shit. There's a little ballerina in here.

Robin bites her lip in excitement. Steve gives Nancy a look.

STEVE: Academic scholar? She's giving you an academic scholar vibe? Yeah.

Robin shuts the music box.

NANCY: No, but...

Nancy holds up a frilly pink shirt and a floral skirt.

NANCY (CONT'D): She will.

ROBIN: Oh, please tell me that you're joking.

EXT. ALASKAN MOTEL – DAY

JOYCE (O.S.): It's busy. It's still busy.

INT. ALASKAN MOTEL – ROOM – DAY

Joyce sits on one of the beds, phone to her ear. Murray tosses his bags onto the other bed before sitting on it.

JOYCE (CONT'D): Did I do something wrong? It says dial one, then the number, which-

MURRAY: You can check on your kids later.

JOYCE: I just don't understand why it's still busy.

MURRAY: Joyce, there are certain things one can be late to in life. A dentist's appointment. A one-year-old's birthday party, because who cares? That little idiot's not gonna remember it. But for what is essentially a ransom exchange, for that, for that, I think you very much need to be on time.

Murray grabs the phone and puts it on the machine.

EXT. ALASKAN MOTEL – DAY

Murray opens the door and stands in the doorway.

MURRAY (CONT'D): I'm sorry. I'm very tense.

Joyce steps past Murray.

JOYCE: Clearly.

Murray closes the door.

INT. KAMCHATKA PRISON – HOPPER'S CELL – DAY

The solid door is opened, then the gated door. Hopper walks out and turns down the hallway.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Prisoners walk down the hallway, headed to another day at the train tracks. Armed guards keep an eye on them. Russian music plays over the speakers.

DIMITRI (O.S.): Head west, through the forest. You will see a church with a grey roof.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Dimitri walks beside Hopper.

DIMITRI (CONT'D): Wait inside. Yuri will meet you there.

HOPPER: So you heard from her?

DIMITRI: Yeah, they arrived last night. They're meeting Yuri soon. If all goes well, by tomorrow night you're home, eating Enzo's with your sexy woman.

HOPPER: She's not my woman.

DIMITRI: Of course not. She saves your life because of friendship.

Hopper and Dimitri pass a guard who yells commands in Russian, his dog barking.

DIMITRI (CONT'D): Look, American, do not put too much hope into this dream. I have thought long about this, and I give you odds of success...fifty to one.

Hopper doesn't say anything.

DIMITRI (CONT'D): You don't even seem nervous, American. I'm impressed. You're a cool cat. Like Steve McQueen. The Cooler King. Yeah?

Dimitri chuckles.

HOPPER: Let's hope not.

DIMITRI: Of course not, because Cooler King went back to cooler. So, you must be better than McQueen today. I change mind. Now I give you odds a hundred to one.

Dimitri spots a guard further up the line, the guard who found them when Dimitri was telling Hopper about his plan.

DIMITRI (CONT'D): Our nosy friend again. Where do you want it?

HOPPER: Just not my face.

DIMITRI: Of course not. Must be pretty for your woman.

HOPPER: She's not my woman.

Dimitri shoves Hopper to the ground, yelling Russian. Hopper quickly gets up and Dimitri boots him in the butt, making him stumble forward. He keeps walking until he comes upon the chain checking cinderblock, stepping onto it. He closes his eyes as they pull on it, nervous. When they hold, he moves on and heads out for the trek to the train tracks. As he walks down the corridor, the nosy guard moves into the doorway, watching him. When the strong prisoner tries to move past him, he pushes him forwards.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

Harmon and Wallace lounge on the couches, watching golf on the TV.

ANNOUNCER (ON TV): Amazing you can get this many people and have it this quiet. Keep in mind that...

Jonathan walks behind Wallace's couch, headed to the kitchen.

HARMON: Where are you going?

Jonathan scoffs.

JONATHAN: I'm just getting something to drink. Is that allowed or...how does this house arrest work?

WALLACE: You're not under arrest.

JONATHAN: Right. No, no, you're...you're here to protect us.

INT. BYERS HOUSE (LENORA HILLS) – KITCHEN – DAY

Jonathan turns and walks into the kitchen, shaking his head.

JONATHAN (CONT'D): And watch TV, apparently.

Jonathan opens the fridge and grabs a drink out. When he closes it, he sees a photo of him and Nancy on the freezer door, both of them smiling at each other. He sighs. When he looks away from the photo, he catches sight of a newspaper cutting on the fridge. It's for Surfer Boy Pizza, with a guarantee of '30 MINUTES OR LESS!' and a phone number, among other things. Jonathan puts his

drink on the fridge and grabs the cutting, turning to make sure Wallace and Harmon aren't looking. He stares at the clipping, an idea forming.

INT. BYERS HOUSE (LENORA HILLS) – WILL'S ROOM – DAY

Mike sits on the bed, reading Eleven's note. Will throws a ball at the wall, then gets bored and starts pacing.

WILL: I...I mean, I just don't think they've actually thought this through. If this goes on for a month, or months, and people can't get a hold of us, they're gonna totally freak out. Meanwhile, my mum's probably having a panic attack already. And then what about Hawkins? That lady's just supposed to keep it 'contained'. Like you can contain any of this without El. I mean...

MIKE: yeah.

Will sighs.

WILL: If you keep staring at that, it's not gonna change. You know?

Mike looks at Will.

MIKE: Yeah. Yeah, you're right.

Mike scrunches the note up and tosses it into the bin. Will sighs and sits on the bed next to him. He just waits for Mike to be ready to talk.

MIKE (CONT'D): Before the cops came, me and El, we...we had a bad fight. We never fight. I mean, we fought before, but just, like, silly fights, stupid fights. But, I don't know, this one just felt more adult. Like, it...it just felt more real. Like, it was a fight you can't come back from. Maybe I should've said something, and if I would've said that thing, then maybe she'd want me to be there with her, wherever she is.

WILL: No. Look, Mike, you're gonna see her again, and whatever it is, whatever you didn't say, you can say it to her then. Okay?

MIKE: Yeah. Yeah.

WILL: She's gonna be okay. She's not in Hawkins. That's what we should be worrying about.

MIKE: You don't trust Owens?

WILL: No. I don't know. I mean, he's been good to us and good to El, but he wasn't able to protect me. That was you guys who saved me. That was you guys.

Mike sighs.

MIKE: Looks like it's gonna be up to us again.

WILL: It always is, isn't it?

Mike chuckles.

JONATHAN: Which is why we can't stay here.

Mike and Will turn to see Jonathan standing in the doorway, cutting in hand. He walks into the room and sits on Will's desk chair.

JONATHAN (CONT'D): Listen, let's assume these friends of Owens are telling the truth. We can't call Hawkins without alerting the military, putting El in danger. Fine. Then we'll just have to go to them.

MIKE: Go to Hawkins?

WILL: How?

JONATHAN: What are you worried about? Ponch and Jon out there? They're half asleep right now watching golf.

WILL: No, Jonathan. I mean, we don't have a car or money.

JONATHAN: Then we'll hail ourselves a ride.

Jonathan holds up the cutting.

JONATHAN (CONT'D): A cheap one.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

Mike and Will walk down the stairs, with Will holding the cutting.

MIKE: Excuse me, sir?

Wallace ignores them.

MIKE (CONT'D): Excuse me, sir?

Wallace sighs and looks at them.

WALLACE: What?

WILL: We're hungry.

Will shows him the clipping. Wallace sighs and looks at Harmon.

WALLACE: I could eat.

Harmon reaches for the phone.

INT. SURFER BOY PIZZA – KITCHEN – DAY

Workers toss dough, pull pizzas out of the ovens, and ding the bell to say 'order up'. The phone rings. Argyle picks up.

ARGYLE: Surf's up. Surfer Boy Pizza, this is Argyle speaking.

Argyle sits on the bench behind him and plays with a yo-yo.

ARGYLE (CONT'D): We make everything fresh here at Surfer Boy except for our pineapple, which comes from a can. But I still highly recommend slapping some juicy pineapple on your pie. Oh, fruit on your pizza's gnarly, you say? Well, I say try before you deny.

Argyle laughs. His smile fades.

ARGYLE (CONT'D): Hello?

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

Harmon pulls the phone away from his ear and stares at it.

INT. WHEELER HOUSE – BASEMENT – DAY

Steve, Lucas, and Dustin sit on the couch, staring at Max. Max sits at the desk in the back of the room, putting a letter into an envelope. She sighs as she labels it 'BILLY'. She half turns to look at the boys.

MAX: I know you guys are staring at me.

The boys try to look busy, with Lucas and Dustin picking up newspapers and Steve throwing a ball in the air.

STEVE: What, sorry?

LUCAS: You said you needed something?

STEVE: Just hanging out.

Max starts putting other envelopes in a pile.

MAX: How you think your eyes boring into the back of my head is protecting me from Vecna, I don't know.

Max stands up and walks towards the boys, who are still avoiding eye contact. She pauses in front of the coffee table.

MAX (CONT'D): You can look at me now.

The boys put their distractions down.

LUCAS: Thank you. Sorry.

DUSTIN: Sorry.

STEVE: Sorry.

Max sighs. She holds an envelope out to Dustin.

MAX: For you.

Dustin takes the letter. Max holds an envelope out to Steve.

MAX (CONT'D): For you.

Steve takes the letter. Max holds an envelope out to Lucas.

MAX (CONT'D): And, um, you.

Lucas takes the letter. All three boys are confused.

MAX (CONT'D): Oh, and, um, give these to Mike, El, and Will.

Max gives their letters to Lucas.

MAX (CONT'D): If you can ever get a hold of them again.

Steve and Dustin go to open the envelopes.

MAX (CONT'D): Hey, what are you doing?

Steve and Dustin immediately stop, looking at Max.

MAX (CONT'D): No, don't. That's not for now. Don't open it now.

DUSTIN: Don't...okay.

The boys look extra confused.

DUSTIN (CONT'D): I'm sorry. What is this?

MAX: It's, um...it's a fail-safe. For after. You know, if things...if they don't work out.

LUCAS: Wait, whoa. Max, things are gonna work out.

MAX: No! No, I don't need you to reassure me right now and tell me that it's all gonna work out. Because people have been telling me that my entire life and it's almost never true. It's never true. I mean, of course this asshole curses me. I should've seen that one coming.

Max takes a deep breath. She spots a Supercomm on the small table and walks over to it, picking it up.

MAX (CONT'D): If we go to East Hawkins, will this still reach Pennhurst?

DUSTIN: Of course. Yeah.

STEVE: Wait, why are we talking about East Hawkins?

Max stares at Steve. It dawns on him.

STEVE (CONT'D): No. No. No!

EXT. WHEELER HOUSE – FRONT YARD – DAY

Max walks out of the house, walking quickly up the driveway towards Steve's car. Steve runs after her. Lucas and Dustin walk a couple metres behind them.

STEVE (CONT'D): Max, Max. Seriously. Seriously, I'm not joking, okay. I'm not driving you anywhere.

MAX: Steve, if you think that I'm gonna spend what is likely the last day of my life in the armpit that is Mike Wheeler's basement, then you're out of your mind. So either take me where I need to go or you're gonna have to tie me down, which is technically kidnapping of a minor. And if I live to see another day, Steve, I swear to God, I will prosecute.

Max goes to open the back door, only to find it locked. Steve stands next to the driver's side door. Max tries the door again. She looks at Steve.

MAX (CONT'D): Open the door.

STEVE: Uh, no.

MAX: I know a good lawyer.

Steve stares at Max in disbelief. She stares back at him, daring him. He shakes his head and scoffs, pulling his keys out of his pocket to unlock the car.

STEVE: Henderson, that super walkie of yours better reach Pennhurst.

Steve unlocks the car and gets in, as do Dustin and Lucas. Max opens the door and puts her bag inside, about to step in when she hears a clock chime in the distance. She stops and turns around,

breathing quickening as it chimes again. It chimes two more times before she gets in the car and closes the door.

EXT. PENNHURST MENTAL HOSPITAL – DAY

Nancy's car pulls up. Nancy and Robin get out of the car and start walking towards Hatch's office. Robin looks extremely uncomfortable, struggling to walk in Nancy's heels and pulling at the collar on her shirt.

ROBIN: I can't breathe in this thing, and I'm itchy. I'm itching all over.

NANCY: It's not all about comfort. Okay? We're academics.

ROBIN: Who are evidently coming straight from Easter brunch. Also, this bra that you gave me is really pinching my boobs.

NANCY: Okay. Could you just let me do the talking? If that's even possible?

ROBIN: It's not only impossible, it's inevitable. Because shortly, I'll be dead from strangulation.

INT. PENNHURST MENTAL HOSPITAL – HATCH'S OFFICE – DAY

Nancy and Robin sit in front of the desk. Hatch sits behind his desk, reading their files. Robin subtly tries to pull at her collar.

HATCH: 3.9 GPAs. Both of you. Impressive.

Hatch closes the files and sets them on his desk.

NANCY: And this is a recommendation from Professor Brantley.

Nancy hands Hatch a sheet of paper, which he reads.

HATCH: Yeah, I know Larry. Quite well, actually.

Nancy and Robin share a look.

HATCH (CONT'D): Eh, you know what they say.

Hatch puts the paper down.

HATCH (CONT'D): 'Those who can't do, teach'.

Robin and Hatch chuckle.

NANCY: Uh, yes, yes, that's actually why we're here. I mean, we can only learn so much in a classroom.

HATCH: Mmm. And I'm sympathetic to your struggle, truly. But this is a protocol to visiting a patient like Victor. You have to put in a request and then you have to undergo a screening process, at which point the board will make a decision.

Hatch pushes their files towards them. Nancy and Robin are disappointed.

HATCH (CONT'D): I can see you're disappointed. But I'm more than happy to give you a tour of our facility. Perhaps you can even speak to some patients in our low-security wing.

NANCY: And we'd...we would love that. It's just that, um...our thesis is due next month.

HATCH: And you're out of time. Whose fault is that?

Robin makes a face.

NANCY: Ours. Absolutely. And I do apologise-

ROBIN: Don't apologise, Ruth. Screw that. The fact of the matter is, we did put in a request months ago and were denied. And then we reapplied and were denied again. And coming here was our last-ditch effort to save our thesis. And I really...I can't breathe in this thing.

NANCY: Uh, well, Rose, maybe you'd like to go outside and get some air.

ROBIN: Maybe I should, Ruth.

NANCY: Mmm-hmm.

Robin stands up.

ROBIN: Because I'm starting to think this whole thing is a colossal mistake. I'm breaking out in a rash. My boobs hurt. And I'll tell you the truth, Anthony. May I call you Anthony? These aren't actually my clothes. I borrowed them because I wanted you to take us seriously. Because nobody takes girls seriously in this field. They just don't. We don't look the part or whatever. But can I tell you a story? 1978, I was at summer camp. And my counsellor Drew told me and everyone in Cabin C the true story of the Victor Creel Massacre. And little Petey McHew...you know Petey, right, Ruth?

NANCY: Uh, of...of course.

ROBIN: Yeah. Little Petey McHew started sobbing right there on the spot. Full-on hyperventilating. And all of the other campers, they couldn't sleep for weeks. And I couldn't either, but not cause I was scared. Because I was obsessed with the question, 'what would drive a human being to commit such unimaginable acts?' Other kids, they wanted to be astronauts, basketball players, rock stars. But I wanted to be you. I wanted to be you. So, forgive me if I'll now try anything in my power, including wearing this ridiculous outfit, if I might get the chance to speak to the man that ignited my passion and learn a little more about how his twisted, but let's face it, totally fascinating mind works. So, yes, we don't have the official paperwork, but don't tell me that cry-baby Petey McHew wouldn't have gotten an audience with Victor in a matter of moments if he'd asked politely, because you and I both know that he would. So...ten minutes with Victor. That's all I ask.

Hatch stares at Robin.

INT. PENNHURST MENTAL HOSPITAL – HALLWAY – DAY

Hatch opens the door and steps out into the hallway, looking at his secretary. Robin and Nancy walk behind him.

HATCH: I'm back in 30.

SECRETARY: Mmm-hmm.

As they walk down the hallway after Hatch, Robin and Nancy share a low high five.

EXT. YURI'S FISH N FLY – DAY

A small plane is parked outside what is essentially a glorified hangar. Murray and Joyce pull up in their hire car, parking outside and getting out. They look around as they walk towards the hangar.

MURRAY: If things go sideways, I should mention I'm now a black belt in karate.

They reach the entrance to the hanger and step inside.

MURRAY (CONT'D): Hello?

JOYCE: Hello?

MURRAY: Hello? Hello-

Sparks can be heard behind them, and they turn to look at the open door of the plane. Footsteps can be heard, and they watch as Yuri appears in the doorway, a welding mask on. He lifts it up, staring at them.

YURI: Who are you?

JOYCE: I...uh...we're looking for Yuri.

YURI: Why do you need to see Yuri?

MURRAY: It's actually, uh-

JOYCE: It's a private matter. Is Yuri here?

Yuri takes the mask off completely.

YURI: I'm sorry.

Yuri steps down from the plane.

YURI (CONT'D): I don't know how to tell you this, but you're a day late.

JOYCE: What?

YURI: You see damage to this hull? Yuri was on a sightseeing trip to see polar bears.

Yuri puts the mask and his gloves in the plane as he walks towards Joyce and Murray.

YURI (CONT'D): And then bears got into plane, and pull him out of cockpit and kill Yuri.

JOYCE: No.

YURI: Yeah. And he loved bears. They broke his heart. Or rather punctured it with their bear claws.

Yuri imitates bears attacking and shaking Yuri. Joyce and Murray stare at him. Yuri laughs. He hits Joyce's shoulder, making her grunt.

YURI (CONT'D): I got you. I got you good.

Yuri hits Murray's shoulder. He laughs.

YURI: I'm Yuri. I'm Yuri.

JOYCE: Oh.

Murray gives a forced chuckle.

MURRAY: Oh.

YURI: Uh, you...you must be Joycey?

JOYCE: Just Joyce.

YURI: And you are?

MURRAY: Murray.

YURI: Murray?

MURRAY: Yeah.

YURI: Yuri. Yuri, Murray, Yuri, Murray.

Yuri laughs.

YURI (CONT'D): We rhyme.

MURRAY: Yeah, I hear it.

Murray gives a forced laugh. Yuri hits Joyce's shoulder again, this time sending her into Murray. Yuri laughs.

INT. YURI'S FISH N FLY – WAREHOUSE – DAY

Yuri, Joyce, and Murray stand in front of couches, a coffee table between them. Murray puts the bag of money on the table and opens it.

MURRAY (CONT'D): Forty thousand American dollars, as promised.

Yuri bends down and inhales deeply, smelling the money. He exhales as he straightens up.

YURI: I love the smell of cash in morning.

Yuri laughs.

MURRAY: Right.

Yuri winks at Joyce. She makes a face. Yuri sits down and pulls wads of money out of the bag.

YURI: I hope you do not mind if I count. You two seem very nice, very trustworthy people. But so did my brother...before he stole my wife!

Joyce and Murray stare at Yuri. He laughs. They both laugh nervously.

YURI (CONT'D): Poor bird, you're freezing. Please, have some coffee. Still hot.

Yuri points at small kitchen in the corner, and Joyce and Murray look.

YURI (CONT'D): This could take a while.

Yuri laughs as Joyce and Murray walk towards the small kitchen. Yuri dumps the money out onto the coffee table.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Prisoners work to put the tracks together. Hopper brings a hammer down on a large nail. There's yelling in the background, and Hopper looks up to see a guard pushing a prisoner around.

GUARD: (in Russian) Why are you staring at me? Huh? I am asking you!

Hopper looks around and spots Dimitri staring at him. Hopper puts his hammer under the train tracks, pushing on one side with his foot and pulling on the stick. The handle snaps off, and he pants. He looks around before he walks away from the tracks, the strong prisoner staring after him.

STRONG PRISONER: (in Russian) Crazy American.

Hopper walks towards the tool shed, where a guard stands watch outside. Dimitri watches him. As Hopper gets closer to the shed, the guard on watch holds his gun up.

GUARD: (in Russian) Hey! Get back! Get back! Get back!

Hopper steps back and holds the handle up, making sure the guard can see it's broken.

HOPPER: (in Russian) Broken...

Hopper mimes hitting the ground with the handle, then points back at the tracks.

HOPPER (CONT'D): (in Russian) Cannot work. Cannot work.

GUARD: (in Russian) Stay there.

Hopper holds his hands up, muttering. The guard turns around and opens the shed, walking inside. Hopper waits until he's fully inside and looks around, making sure no one sees him when he follows the guard in.

INT. KAMCHATKA PRISON – TOOL SHED – DAY

The guard slings his gun over his shoulder as he walks to the back of the shed, picking up a hammer. Hopper whistles. When the guard turns around, he hits him hard in the face with the handle. The guard falls to the floor.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

The strong prisoner works on hitting a large nail. The nosy guard walks past, then stops when he sees Hopper missing. He walks towards the strong prisoner.

NOSY GUARD: (in Russian) Where is the American?!

The strong prisoner looks up and shrugs before going back to hitting the nail. The nosy guard looks down and sees the hammer part of the hammer sticking out from under the train tracks. He turns and looks at the tool shed, seeing the door slightly open. He walks towards it.

INT. KAMCHATKA PRISON – TOOL SHED – DAY

Hopper sits on the floor, breathing heavily as he quickly pulls his boots and gloves off. He pushes on the ankle shackle, grunting in pain.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

The nosy guard walks towards the tool shed, gun ready. Dimitri watches him.

DIMITRI: (in Russian) Watch your back, American...

INT. KAMCHATKA PRISON – TOOL SHED – DAY

Hopper pushes the shackle off his foot, grunting in pain. He pants as he moves to a kneeling position, working on pushing the other shackle off. The nosy guard appears behind him, gun drawn.

NOSY GUARD: (in Russian) Where do you think you're going, American? Stand.

Hopper pants.

NOSY GUARD (CONT'D): (in Russian) Stand up!

Hopper slowly stands up, shackles in hand.

NOSY GUARD (CONT'D): (in Russian) Hands.

Hopper doesn't move. The nosy guard pokes him in the back with the gun.

NOSY GUARD (CONT'D): (in Russian) Hands!

Hopper slowly brings his hands up to his chest, his left right hand holding both shackles. He whips around and hits the nosy guard in the face with the shackles, making him grunt and spin around. The nosy guard goes to attack Hopper but he knees him in the stomach. The nosy guard responds by punching Hopper in the face a few times, then pushes him against the table on the far side of the shed. They wrestle with the gun, before Hopper grabs the nosy guard and tosses him against the wall, hitting him in the stomach before punching his face.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Dimitri watches the shed.

INT. KAMCHATKA PRISON – TOOL SHED – DAY

Hopper goes to elbow the nosy guard in the face, but he stops his arm and pushes it away. He throws Hopper against the hammers, hitting him in the stomach with the butt of the gun before going to aim it at Hopper. Hopper stops the gun halfway and pushes on it, grabbing the nosy guard in a headlock and throwing him against another wall, slamming the door shut in the process. Hopper punches the nosy guard in the stomach, making him double over, then hooks the shackle chain around his neck and pushes it up against the wall, choking the nosy guard. The nosy guard mutters in Russian as he tries to push Hopper away. He strains and reaches for a wrench on a nearby shelf, grabbing it and hitting Hopper in the side. He goes to hit Hopper with the wrench, but he stops it with the shackle chain, making him drop the wrench and pinning his hand against the wall. The nosy guard grabs Hopper and throws him into the wall, before kicking him into it again. The nosy guard runs for the gun but Hopper runs at him, putting the shackle chain around his neck before he can stand up and pulling. The guard yells, firing the gun, which blasts through the walls and roof as he arches.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Guards here gunfire and look towards the shed. There's more gunfire. Guards run towards the shed.

INT. KAMCHATKA PRISON – TOOL SHED – DAY

Hopper throws the nosy guard over the table, then grabs his head and pulls it over the edge of the table, snapping it and killing it. As Hopper pants, he hears guards and prisoners outside yelling. Hopper looks around, spotting a box with sticks of dynamite.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Guards run towards the shed, guns drawn.

GUARD: (in Russian) Tool shed! It came from the tool shed!

The guards try to push the door open but are unable to, so they start throwing their bodies against the door.

GUARD (CONT'D): (in Russian) Open up!

INT. KAMCHATKA PRISON – TOOL SHED – DAY

Hopper has pushes the table against the door, holding it closed as the guards try to force it open.

GUARD (CONT'D)(O.S.): (in Russian) Open the door! Open the door!

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Guards continue to push on the shed, slowly forcing it open bit by bit.

GUARD (CONT'D): (in Russian) Keep pushing! Hurry!

None of them see when Hopper opens a hatch on the top of the shed and climbs out, sliding down the roof. Dimitri watches Hopper on the roof, and a small smile crosses his face. Hopper jumps down from the shed, rolling as he lands.

INT. KAMCHATKA PRISON – TOOL SHED – DAY

The guards manage to open the door, guns drawn as they look inside. They spot the nosy guard and the other guard lying on the ground. Then they spot a lit stick of dynamite on the far table, almost ready to blow.

GUARD (CONT'D): (in Russian) Run!

The guards try to back out.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Hopper runs away from the shed, panting. The shed blows up in a massive explosion, sending guards and debris flying. Hopper shields his face slightly as he runs away from the shed. A guard spots Hopper running away.

GUARD 2: (in Russian) There! There!

The guards start running after Hopper. Hopper finds a snowmobile and hops on, turning it on before driving off. He starts up the hill.

GUARD 2 (CONT'D): (in Russian) We can't let him get to the tree line!

Every guard available starts firing at Hopper as he drives up the hill. He crests the hill and turns into the trees. The guards stop firing, unable to see him anymore. The prisoners cheer. The strong prisoner shakes his head. Dimitri looks at the crest of the hill.

DIMITRI: A hundred to one. Son of a bitch.

EXT. HAWKINS ROAD – DAY

Steve's car drives along. Hard Feelings by Al Kerbey plays on the radio.

INT. STEVE'S CAR

Steve and Dustin sit in the front, while Lucas and Max sit in the back. Lucas fidgets with the letter from Max, turning it over in his hands. He looks at Max.

AL KERBEY (ON RADIO): (singing) You talk a lot, but you don't say much in the things you do...you're always right in all our fights...

Lucas looks forward, sighing.

AL KERBEY (CONT'D)(ON RADIO): (singing) Because no one else can shut you down...

EXT. MAYFIELD TRAILER – DAY

Steve's car pulls up outside the Mayfield trailer.

AL KERBEY (CONT'D)(ON RADIO): (singing) Or turn you around...you should see yourself...

INT. STEVE'S CAR

STEVE: All right, this better be fast, Mayfield.

Max opens the door.

MAX: Twenty seconds.

Max closes the door and runs towards the trailer. Steve looks at Dustin.

STEVE: That thing's got batteries in it, right?

Dustin looks at him before facing forward, shaking his head.

DUSTIN: I'm not even answering that question.

Steve makes a face.

DUSTIN (CONT'D): Yes, it has batteries.

STEVE: Yeah, I got it.

INT. MAYFIELD TRAILER – LOUNGE ROOM – DAY

Max kneels in front of the coffee table, setting envelopes out: 'DAD', 'GRANNY', 'UNCLE JACK', and 'MOM'. She grabs her bag as she stands up, about to leave when she spots Susan through the back window, hanging clothes on the line.

EXT. MAYFIELD TRAILER – BACKYARD – DAY

Susan hangs clothes on the line. Max opens the back door and walks down the back porch, walking towards Susan.

MAX: Mum.

Susan looks at Max as she walks towards her.

SUSAN: Hey, sweetie. I thought you were with your friends today.

MAX: Yeah, I...I was. I am. Shouldn't you be at work?

SUSAN: Oh, Mr. Bradley let me off early. So I'm just catching up on some chores.

MAX: Um, I...I left some letters inside. For you and...and Granny and Uncle Jack. And Dad. If you can find him.

SUSAN: Letters? I...I don't understand.

MAX: Uh, I just...um...with all the murders and everything, I...I know it's stupid, but I just started to think, 'what if something happens to me?'

SUSAN: Max, baby, nothing is going to happen to you.

MAX: I know. But if...if it did, I just...there's so many things I want to say, that I need to say. And...just promise me you'll give the letters out, okay?

SUSAN: Max, you're scaring me.

MAX: I'm not trying to scare you.

SUSAN: Is something going on, Maxine?

MAX: No.

SUSAN: Is it, baby?

MAX: No. No, you're right. I'm sure I'll be fine. I'm being silly.

SUSAN: Max. Oh, sweetie.

Susan pulls Max in for a hug.

SUSAN (CONT'D): Shh. It's okay. Nothing is going to happen, baby.

Max sniffles.

SUSAN (CONT'D): I promise.

A dark cloud forms over the sky, darkening the area.

SUSAN (CONT'D): (distorted) Nothing you don't deserve.

Max looks up at the sky, seeing the dark clouds. She looks at the clothes on the line, which are suddenly soaked in blood. She tries to pull away from Susan, but she holds her tightly.

MAX: Mum, let go of me. Mum? Let go.

Susan's hands reaches up to stroke Max's hair, only it isn't Susan's hand anymore. It's Vecna.

VECNA: Maxine.

Susan is replaced by Vecna, holding Max close to him.

VECNA (CONT'D): You think some letters are going to make things right?

Flashback to #403. A Hawkins High hallway. Max's torch is trained on the pendulum as the clock chimes.

Max pulls away from Venca slight, horrified to see his shoulder. She pulls her head away further to look at his face.

VECNA (CONT'D): You've broken everything.

Flashback to #403. A Hawkins High hallway. Max's torch is trained on the pendulum as the clock chimes.

FLSHBCK – INT. SCOOPS AHOY – EATING AREA – NIGHT

Max and Mike round the corner of Scoops Ahoy in time to see Billy stabbed in the chest by the Spider Monster's tendrils.

MAX: Billy!

EXT. MAYFIELD TRAILER – BACKYARD – DAY

Max tries to pull away from Vecna, terrified, but he holds her close.

VECNA: Your time is almost...

Flashback to #403. A Hawkins High hallway. Max's torch is trained on the pendulum as the clock chimes.

VECNA (CONT'D): At an end.

MAX: Let go!

Flashback to #403. A Hawkins High hallway. Max's torch is trained on the pendulum as the clock chimes.

Vecna lets Max go.

EXT. MAYFIELD TRAILER – BACKYARD – DAY

Max lands on her back with a grunt, the sky normal. She sits up, gasping, but she's alone.

EXT. MAYFIELD TRAILER – DAY

Steve and Lucas stand in the doorways of Steve's car, while Dustin leans against the hood. Max rounds the corner and walks towards them, clearly upset.

STEVE: Hey, that was longer than twenty seconds.

Max doesn't say anything, walking towards the back door.

STEVE (CONT'D): Hey, whoa, whoa. You all right?

MAX: I'm fine. Just drive.

Max and the others get into the car, and Steve turns it on.

DUSTIN: Did something happen?

MAX: Can we please just go?

Steve reverses and takes off.

EXT. PENNHURST MENTAL HOSPITAL – UNDERCOVER WALKWAY – DAY

Hatch takes Nancy and Robin on the scenic route to get to Victor. Patients do their own things in the garden, some skip, some hum, some do nothing.

HATCH: These are our gardens. Beautiful, aren't they?

A patient feeling hedges smiles at the girls.

HATCH (CONT'D): We allow them two hours of outside time a day.

ROBIN: Can't they just escape?

HATCH: They could. But the vast majority choose to be here. They like it here.

INT. PENNHURST MENTAL HOSPITAL – LISTENING ROOM – DAY

Hatch opens the door and ushers Nancy and Robin inside. Nurses sit with patients as a gentle tune plays. He leads them through the room to get to another door.

HATCH (CONT'D): This is one of our more popular areas. The listening room. We found that music has a particularly calming effect on the broken mind. The right song, particularly one which holds some personal meaning, can provide a salient stimulus. But there are those who are...beyond a cure.

Nancy and Robin share a look.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY STAIRWELL – DAY

Hatch leads Nancy and Robin down the staircase to the criminal ward.

NANCY: Uh, Dr. Hatch, do you think it might be possible for us to speak to Victor alone?

Hatch stops near the doorway and turns. The guard with keys stares at them.

HATCH: Alone?

ROBIN: I...I think that we would just love the challenge of speaking with Victor without the safety net of an expert such as yourself. Then we could really rub it in Professor Bradley's face when we get-

HATCH: Professor Bradley? I don't believe I know a Professor Bradley.

NANCY: Brantley. She...she meant to say Brantley.

ROBIN: Didn't I say Brantley? What did I say? Sorry, silly me. Words, letters.

Robin chuckles.

ROBIN (CONT'D): Guess I'm just nervous. I mean, excited. So excited to speak with Victor. Preferably, as she said, alone?

Hatch stares at them. Nancy and Robin give nervous smiles.

HATCH: Yes. Why not? You've caught me in a rebellious mood.

Nancy and Robin both chuckle.

HATCH (CONT'D): And there's something rather urgent I need to check on anyway, so...sure.

Hatch turns to look at the guard.

HATCH (CONT'D): Keep a close eye on them.

The guard nods and unlocks the door. Hatch turns back to the girls, giving them a small smile before stepping past them to go back up the stairs.

ROBIN: Thank you so much, Dr. Hatch.

NANCY: Thank you.

Robin looks at Nancy, both of them breathing a sigh of relief.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

Cells line the right side, each with a chair positioned on the wall across from them. A cell door blocks the entrance from the cells. The guard opens the main door, walking up to the cell door as Nancy and Robin close the main door. He unlocks and opens the cell door and starts walking down the ward.

GUARD: Do not startle him. Do not touch him.

They pass a patient who paces his cell.

GUARD (CONT'D): Do not pass him anything. Stand five feet away from the bars at all times.

They pass a patient who looks scared.

PATIENT: Get away.

GUARD: Is that clear?

The guard pulls his baton out of his pocket.

NANCY: Yes, sir.

ROBIN: Yes, sir.

The guard clangs the baton over the bars of Victor's cell. Victor sits at the desk inside, back to them as he scratches the table.

GUARD: Victor. Today's your lucky day! You got visitors. Real pretty ones.

Victor doesn't say anything, scratching at the table. The guard shrugs.

GUARD (CONT'D): Must be in one of his moods. Have fun.

The guard walks back down the hallway. Victor doesn't say anything, scratching at the table.

NANCY: Victor? My name is Nancy. Nancy Wheeler. And this is...

ROBIN: Robin Buckley.

NANCY: Um, we have some questions.

VICTOR: I don't talk to reporters. Hatch knows that.

NANCY: We're not reporters.

Nancy takes a few steps towards the cell. Robin looks nervous, since they were told not to. After deliberation, she steps forwards as well.

NANCY (CONT'D): We're here because...we believe you. And because we need your help.

ROBIN: Whatever killed your family, we think it's back.

Victor stops scraping the table. He slowly turns around to look at them, only his eyes are mangled and crusty. Nancy and Robin's breaths catch.

EXT. LENORA HILLS ROAD – DAY

Argyle's van drives along.

INT. ARGYLE'S VAN

Pass the Dutchie by Musical Youth plays on the radio. Argyle taps the steering wheel in time with the beat.

MUSICAL YOUTH (ON RADIO): (singing) Pass the dutchie 'pon the left-hand side...pass the dutchie 'pon the left-hand side...it a go bun...give me the music, make me jump and prance...it a go dung...give me the music...

INT. BYERS HOUSE (LENORA HILLS) – WILL'S ROOM – DAY

Will kneels in front of his dresser, grabbing clothes and shoving them into his bag. Mike opens the door and walks inside, carrying a duffle bag.

WILL: You're packed already?

MIKE: Yeah, I mean, I never really unpacked.

Mike sits on the bed.

MIKE (CONT'D): Thanks, by the way.

WILL: For what?

MIKE: For knocking some sense into me. I mean, I was being a total self-pitying idiot.

WILL: Oh, I didn't say it.

MIKE: You didn't have to.

Mike chuckles.

MIKE (CONT'D): Hey, also, about the last few days-

WILL: You don't have to say anything. I...I was being a total jerk to El. I deserved it.

MIKE: No. No, no, no. You didn't deserve anything.

Will stops packing and looks at Mike.

MIKE (CONT'D): Listen, the truth is, the last year has been weird, you know? And I mean, you know, Max and Lucas and Dustin, they're...they're great. They're great. It's just...it's Hawkins. It's not the same without you. And I feel like maybe I was worrying too much about El, and I don't know, maybe I feel like I lost you or something. Does that make sense?

Will nods.

MIKE (CONT'D): I have no idea what's gonna happen next. But, whatever it is, I...I think we should work together. I think it'll be easier if we're...if we're a team. Friends. Best friends.

Will nods, tears in his eyes.

WILL: Cool.

Mike nods.

MIKE: Cool.

The sound of screeching tires outside makes them look up.

MIKE (CONT'D): That was fast.

WILL: Thirty minutes or less.

Jonathan opens the door.

JONATHAN: All right. You guys ready?

MIKE: Yeah.

WILL: Yeah.

Will closes his drawer as Jonathan walks to the window. He spots his rolled up drawing and grabs it, sticking it in his bag. The doorbell rings.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

WALLACE: Pizza time. I got it.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

Wallace stands up and walks towards the front door. The doorbell rings persistently.

WALLACE (CONT'D): Yeah, I'm coming. Hold your horses. Jesus Christ.

Wallace opens the door to find an army guard outside.

ARMY GUARD: Hello there.

The army guard pulls out his gun and shoots Wallace, the shot silenced. Wallace thuds to the ground.

INT. BYERS HOUSE (LENORA HILLS) – WILL'S ROOM – DAY

Will, Mike, and Jonathan whip around at the sound of a silenced gunshot and Wallace's body hitting the ground.

JONATHAN: What the hell was that?

WILL: Shit.

Jonathan runs to the door as more gunshots are heard.

JONATHAN: Stay here!

Jonathan runs up the stairs to see Harmon firing at the intruders, both of them using walls for cover. As army guards try and get into the house, he shoots at them.

HARMON: Go in the den!

Jonathan runs back to Will's room, where Mike and Will stand in the doorway.

MIKE: What's going on?

JONATHAN: Get back!

WILL: Shit!

Jonathan holds Will and Mike's shoulders.

JONATHAN: Listen, we gotta go right now!

An army guard smashes the window, making them yell and duck. They run for the door.

MIKE: Shit!

JONATHAN: Go!

MIKE: Shit!

JONATHAN: Run!

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

They reach the top of the stairs to see an army guard appear in the doorway, firing inside. Harmon motions at them to run across the hallway and join him at the wall.

HARMON: Move! Move!

Harmon fires through the door to cover the boys as they run towards him, flattening themselves against the walls. They're scared, with Will panting in fear. Mike sees an army guard run up the stairs.

MIKE: Shit!

Harmon shoots the army guard, then turns to the boys.

HARMON: Follow me!

MIKE: Okay.

The boys form a single file line as Harmon moves towards the kitchen, with Jonathan holding onto the back of his shirt. Army guards burst out of the door next to the kitchen and fire at them, sending the boys to hide behind another wall, gripping each other. Harmon shoots at them before joining the boys.

MIKE (CONT'D): What the hell is going on?!

There's more gunshots. The boys yell.

HARMON: Just stay there.

Harmon rounds the corner to shoot at more army guards in the doorway, then rounds the other way to join back with the boys.

HARMON (CONT'D): Get down!

The boys duck. Harmon shoots at army guards as they enter through the front door, then turns and shoots at army guards trying to get in through the lounge room windows. He hides behind the wall with the boys as he reloads, the boys yelling.

HARMON (CONT'D): I shoot, you run!

Harmon rounds the corner and shoots at the guards outside the lounge room as the boys run behind him and make a break for the front door. Harmon is shot in the stomach and hides behind a wall.

INT. ARGYLE'S VAN

Argyle cruises along, vibing to the music as he gets closer to the Byers house. As he passes it, he sees black vans in the driveway.

MUSICAL YOUTH (ON RADIO): (singing) Pass the dutchie 'pon the left-hand side...

ARGYLE: Byers, man, having a party and not inviting me, man? That's not cool. That is so not cool, man.

Jonathan runs up to the van and bangs on the driver's window, scaring Argyle and making him slam on the breaks.

ARGYLE (CONT'D): Whoa!

JONATHAN: Stop the car!

Argyle watches as Mike and Will help Harmon around the front of the van.

ARGYLE: What the hell is going on?

EXT. BYERS HOUSE (LENORA HILLS) – FRONT YARD – DAY

Will opens the door and climbs inside, with Mike helping Harmon inside. Harmon yells. Jonathan climbs in and shuts the door.

JONATHAN: Go, go, go!

Argyle looks at Harmon.

ARGYLE: Whoa, is that real blood, man?

WILL, MIKE, and JONATHAN (IN UNISON): Drive!

Argyle faces forward.

ARGYLE: Okay. All right. But-

Argyle spots an army guard walking towards them, gun aimed.

ARGYLE (CONT'D): Oh my God. Why is that guy holding a gun?

WILL, MIKE, JONATHAN, and HARMON (IN UNISON): Drive!

ARGYLE: Okay!

EXT. LENORA HILLS ROAD – DAY

Argyle steps on the accelerator and takes off, knocking some bins down as he goes.

MUSICAL YOUTH (ON RADIO): (singing) Pass the dutchie 'pon the left-hand side...pass the dutchie 'pon the left-hand side...it a go bun...give me the music, make me jump and prance...

INT. YURI'S FISH N FLY – WAREHOUSE – DAY

Yuri sits at the coffee table, muttering as he counts the money. He gets through the last wad and taps the table, smiling. Joyce and Murray sit on the other couch, watching him while holding coffee mugs.

YURI: Forty thousand. Wow, all there.

JOYCE: Okay, now your turn. Go get Hopper.

YURI: I will. But first, I will call Enzo. If your friend is dead, I could save myself trouble and fuel.

Yuri laughs.

YURI (CONT'D): I'm kidding. I'm sure he's not dead. But still, I should check.

Joyce raises her eyebrows. Yuri sighs and stands up, walking into his back room. Joyce and Murray both take sips of their coffees.

MURRAY: I don't like him.

EXT. KYRZRAN – DAY

Hopper drives through the snow. He reaches the edge of the town and stops, standing up and glancing behind him. He pants as he looks at the town, the church on the far side.

EXT. KYRZRAN CHURCH – DAY

Hopper runs towards the church, hiding behind buildings and moving quickly to make sure he's not seen. He climbs over the small fence and runs up to the door, using his foot to roll a rock aside, finding a key underneath. He grabs the key and runs up to the door, panting and looking around as he unlocks it. He opens the door and walks inside the church, closing the door behind him.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Hopper pushes the door to the storage room open and walks in, closing and locking the doors behind him. He walks through the room, which is filled with boxes upon boxes of goods. A makeshift bed is set up against one of the walls. Hopper grabs a crowbar and walks over to a box, jamming the crowbar under the lid and opening it. It's a box full of jeans, which he rummages through to find other things, to no avail. He turns and opens another box, this time finding it full of boxes of Jiff peanut butter. He drops the crowbar and smiles, ripping open one of the boxes and grabbing a jar out. He twists the lid off and scoops some peanut butter out, sticking it in his mouth. He inhales deeply, chuckling. He turns around and sees the bed, walking over to it as he continues to eat peanut butter. He sits cross legged on the bed, pulling the covers over his leg and scooping peanut butter into his mouth as he waits.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Guards push prisoners along. Dimitri yells at a prisoner as he butts him with his gun. The phone on the other side of the gate behind Dimitri rings, and a guard answers. After a moment, he holds the phone out.

GUARD: (in Russian) Antonov, phone for you.

DIMITRI: (in Russian) You realise we just had an escape?

GUARD: (in Russian) They say it's urgent.

The guard hangs the phone over the machine before walking away. Dimitri mutters to himself as he goes around the gate and walks towards the phone, picking it up.

DIMITRI: (in Russian) Hello?

INT. YURI'S FISH N FLY – BACK ROOM – DAY

Yuri paces the room, phone in hand.

YURI: (in Russian) Enzo. It is Yuri.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Dimitri looks around before turning away from the gate and holding the phone closer, cupping the receiver.

DIMITRI: (in Russian) Why are you calling me here? Are you mad?

INT. YURI'S FISH N FLY – BACK ROOM – DAY

YURI: (in Russian) I know. I am very sorry. I just felt you should know that there has been...a slight change in plans.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

DIMITRI: (in Russian) What? What has happened?

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

There's distant yelling. Hopper stops eating peanut butter and looks up. He quickly gets up and runs towards the window.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

YURI: (in Russian) I just got off the phone...

EXT. KAMCHATKA PRISON – HALLWAY – DAY

YURI (CONT'D)(ON PHONE): (in Russian) With your warden.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

YURI (CONT'D): (in Russian) A very productive call. It turns out, escaped prisoners are worth quite a bit of money.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Guards kick open the doors and run in, yelling. Hopper looks around for an escape as they run towards him.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

YURI (CONT'D): (in Russian) So Yuri thinks, why not keep the forty grand and make extra money?

EXT. KAMCHATKA PRISON – HALLWAY – DAY

DIMITRI: (in Russian) That wasn't the deal.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

Yuri chuckles.

YURI: (in Russian) But it is a better deal for Yuri, yes? And you know what is worth even more than an escaped prisoner?

EXT. KAMCHATKA PRISON – HALLWAY – DAY

YURI (CONT'D)(ON PHONE): (in Russian) Corrupt guards.

Dimitri looks up to see guards running towards him.

DIMITRI: (in Russian) What have you done?

Dimitri leans to look around the corner and sees guards running towards him.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

YURI: (in Russian) And worth most of all...

Yuri pulls down the blinds to look at Joyce and Murray. Murray is passed out on the couch while Joyce is getting more coffee.

YURI (CONT'D): (in Russian) Americans...wanted by the KGB.

INT. YURI'S FISH N FLY – WAREHOUSE – DAY

Joyce tries to pour herself another cup of coffee, but her vision is blurry and she misses the mug a few times. She looks at Murray to see him passed out.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Hopper runs for a window and climbs up to it, but he's pulled down by the guards.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

A guard grabs Dimitri by the shoulders and pulls him away from the phone.

INT. YURI'S FISH N FLY – WAREHOUSE – DAY

Joyce keeps pouring the coffee even though the mug is now overflowing. She drops the mug, and it shatters on the floor.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

The guards throw Hopper onto the floor.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Guards throw Dimitri against a gate.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Hopper curls up on the ground as the guards kick him and hit him with the butts of their guns.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

A guard punches Dimitri in the side.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Hopper grunts and groans as the guards attack him.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Guards put handcuffs on Dimitri.

INT. KYRZRAN CHURCH – STORAGE ROOM – DAY

Hopper grunts and groans as the guards attack him.

EXT. KAMCHATKA PRISON – HALLWAY – DAY

Guards lock the handcuffs.

INT. YURI'S FISH N FLY – BACK ROOM – DAY

Yuri hears the scuffle over the phone. He laughs.

YURI (CONT'D): (in Russian) Goodbye, Enzo.

Yuri kisses the receiver before hanging up the phone.

INT. YURI'S FISH N FLY – WAREHOUSE – DAY

Yuri whistles as he walks out of his back room, glancing at Murray before walking over to Joyce and kneeling beside her as she lays on the ground.

YURI (CONT'D): I'm sorry, poor bird. Did I make your coffee too strong?

Yuri laughs.

YURI (CONT'D): (echoing) Don't worry. You will be reunited with your American boyfriend very soon. Very soon.

Joyce closes her eyes.

EXT. HAWKINS ROAD – DAY

Steve's car drives along.

INT. STEVE'S CAR

Steve glances in the rearview mirror at Max, who stares out the window.

MAX: Turn here.

Dustin looks at the road, then at Max, then at the road, then at Max again.

DUSTIN: Here?

Max nods. Dustin looks at Steve.

EXT. HAWKINS ROAD – DAY

Steve turns down the road.

EXT. ROANE COUNTY CEMETERY – DAY

Steve's car pulls up and Max gets out, walking up the hill while holding another letter. Lucas gets out of the car.

LUCAS: Max?

Max stops briefly when Lucas calls her name, then continues her walk up the hill.

MAX: Lucas, please, just wait in the car.

Lucas runs around the car and towards her.

LUCAS: Max, just wait. Max, please.

MAX: Lucas, just wait-

Max stops when Lucas runs up to her.

Lucas: Just listen to me. Just, please. I know something happened back there with your mother.

Max glances away.

LUCAS (CONT'D): Was it Vecna?

MAX: I told you, I'm fine. Okay? I mean, as fine as someone who's hurtling towards a gruesome death can be.

Max gives a small smile, then looks down.

LUCAS: Max...you know you can talk to me. Right?

MAX: Yeah, I know that.

LUCAS: Okay, then why do you keep pushing me away?

Lucas pulls his letter out of his pocket.

LUCAS (CONT'D): Okay, look, I don't need a letter. I don't want a letter. Just talk to me. To your friends. We're right here. I'm right here. Okay? I'm here.

Max waits a moment and starts waking up the hill.

MAX: Just wait in the car. This won't be long.

Max walks up the hill. Lucas watches her go.

NANCY (O.S.): When he attacks, our friend described it as a trance.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

NANCY (CONT'D): Like a waking nightmare. That's why we think he's coming for her next. Does any of this, anything we've told you, sound like what happened to your family?

Victor breathes shakily.

NANCY (CONT'D): Victor. I know this is hard-

VICTOR: You don't know anything!

Victor's voice echoes. Nancy nods.

NANCY: You're right. We don't know. That's why we're here. To learn, to understand.

ROBIN: We need to know how you survived that night.

Victor laughs in disbelief.

VICTOR: Survived?

Victor stands up.

VICTOR (CONT'D): Is that what you call this? Did I survive?

Victor takes a few steps towards the door and crosses his arms. Nancy and Robin take a few steps back.

VICTOR (CONT'D): No, I assure you, I am still very much in hell.

FLSHBCK – EXT. CREEL HOUSE – DAY

The Creel car pulls up the driveway, a moving truck already beside the house.

VICTOR (CONT'D)(O.S.): *I had been back from the war some fourteen years.*

Young Victor, Virginia, Henry, and Alice get out of the car, staring at the house in excitement.

VICTOR (CONT'D)(O.S.): *Her great-uncle had died, leaving us a small fortune.*

FLSHBCK – INT. CREEL HOUSE – FOYER – DAY

Young Victor opens the door and walks inside, followed by the rest of the family.

VICTOR (CONT'D)(O.S.): *Enough to buy a new home, a new life.*

YOUNG VICTOR: *What'd I tell ya?*

VIRGINIA: *Wow.*

ALICE: *This is amazing. It looks like a fairy tale. A dream.*

Alice runs up the stairs as Young Victor closes the door.

VIRGINIA: *Alice, no running.*

ALICE: *It's so big!*

Virginia laughs. Young Victor puts his arm around her.

YOUNG VICTOR: *This is nice.*

VIRGINIA: *Yeah.*

YOUNG VICTOR: *Yeah.*

VICTOR (O.S.): *It was a magnificent home.*

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): *Alice said it looked like it was from a fairy tale.*

NANCY: *Alice. Was this your daughter?*

VICTOR: *Mmm. Yeah. But Henry, my...my boy...*

FLSHBCK – INT. CREEL HOUSE – LOUNGE ROOM – DAY

Henry sits at a table, drawing.

VICTOR (CONT'D)(O.S.): *He was a sensitive child...*

The lights flicker.

VICTOR (CONT'D)(O.S.): *And I could see he felt something was wrong.*

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): *We had one month of peace in that house. (echoing) And then it began.*

FLSHBCK – EXT. CREEL HOUSE – FRONT PARK – DAY

Alice slides down the slide in the rocket ship, smiling. She stops at the bottom, eyes widening as she sees a blood, dead bird a few metres in front of her.

VICTOR (CONT'D)(O.S.): *Dead animals...*

Alice stands up.

VICTOR (CONT'D)(O.S.): *Mutilated, tortured, began to appear near our home.*

Alice runs towards the Creel house.

VICTOR (CONT'D)(O.S.): *Rabbits, squirrels, chickens, even dogs.*

FLSHBCK – EXT. CREEL HOUSE – NIGHT

Young Victor sits in a rocking chair on the porch, gun across his lap.

VICTOR (CONT'D)(O.S.): *The police chief blamed the attacks on a wildcat. This...this was no wildcat. This was an evil. An evil neither animal nor human.*

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

Victor walks towards the door.

VICTOR (CONT'D): *This was a spawn of Satan. A demon. And it was even closer than I realised.*

FLSHBCK – INT. CREEL HOUSE – BATHROOM – NIGHT

Virginia sits on the edge of the bath and turns the tap on. When no water comes out, she turns the taps again, the pipes gurgling but not producing any water. She looks down to see spiders crawling out of the drain, spreading into the bath. She backs away and screams.

FLSHBCK – INT. CREEL HOUSE – FOYER – NIGHT

Virginia runs down the stairs.

VIRGINIA: *Victor!*

Young Victor runs around the corner and hugs Virginia.

VICTOR (O.S.): *My family began to have encounters conjured by this demon.*

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): *Nightmares. Waking, living nightmares.*

FLSHBCK – INT. CREEL HOUSE – BATHROOM – NIGHT

Virginia stands in the doorway as Young Victor walks towards the bath, expecting to find spiders. Only instead of spiders, he finds a bath filling with water. He turns the tap off.

VICTOR (CONT'D)(O.S.): *This demon, it seemed to take pleasure in tormenting us. Even poor, innocent Alice.*

FLSHBCK – INT. CREEL HOUSE – ALICE'S ROOM – NIGHT

Alice sits up in bed, screaming. Virginia and Young Victor run into the room.

VIRGINIA: Alice!

Young Victor turns the light on, panting as Virginia sits on the bed.

VIRGINIA (CONT'D): It's okay sweetie. It's okay. Come here.

Virginia pulls Alice in for a hug.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR: It wasn't long before I began to have encounters of my own.

FLASHBACK – INT. CREEL HOUSE – LOUNGE ROOM – NIGHT

Young Victor sits in an armchair, reading. There's the sound of a baby crying, and Young Victor looks up to see a rocking cradle in the fireplace, a fire raging inside. He stares at it, wide-eyed, as the baby wails.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): I suppose all evil must have a home.

FLASHBACK – INT. CREEL HOUSE – FOYER – DAY

Young Victor walks up the stairs and stops, seeing the door to the attic slightly open.

FLASHBACK – INT. CREEL HOUSE – ATTIC – DAY

Young Victor turns the light on and walks around. He sees a cradle with a baby doll in it beside a hanging wedding dress. He sees a dusty piano with a music book on it, the front cover brown and ripped.

VICTOR (CONT'D)(O.S.): And though I had not a rational explanation for it, I...I could sense this demon, always close.

Young Victor finds a wheelchair, rocking on its own.

VICTOR (CONT'D)(O.S.): I became convinced it was hiding, nesting, somewhere in the shadows of our home.

The camera unfocuses on Young Victor and focuses on a spider climbing up a web.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): It had cursed our town. It had cursed our home. It had cursed us.

FLASHBACK – INT. CREEL HOUSE – DINING ROOM – NIGHT

Young Victor, Virginia, Alice, and Henry sit around the dining room table, eating dinner. The radio suddenly turns on, and Dream A Little Dream Of Me by Ella Fitzgerald plays. The family all glance at the radio in confusion.

ELLA FITZGERALD (ON RADIO): (singing) Stars shining bright above you...

Young Victor stands up and slowly walks towards the radio, sharing a look with Virginia.

ELLA FITZGERALD (CONT'D)(ON RADIO): (singing) Night breezes seem to whisper...

As Young Victor reaches the radio, it changes frequency.

REPORTER (ON RADIO): Time, weather, and-

The radio changes frequency again, static overlapping as it searches on its own. The lights suddenly start flickering.

ELLA FITZGERALD (ON RADIO): (singing) Dream a little dream of...

Virginia suddenly rises in the air, body strangely arched. Young Victor and Alice look at her in horror.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

Victor sits on the bed.

VICTOR: It took Virginia first.

FLASHBACK – INT. CREEL HOUSE – DINING ROOM – NIGHT

Virginia's bones all snap, and her eyes are pulled into the back of her head. Young Victor yells.

ELLA FITZGERALD (ON RADIO): (singing) Just hold me tight...and tell me you miss me...

Virginia's body falls down onto the table. Alice screams.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR: I tried to get the children out, to save them.

FLASHBACK – INT. CREEL HOUSE – FOYER – NIGHT

Young Victor desperately pulls on the front door, but it refuses to open.

YOUNG VICTOR: Come on!

Young Victor starts throwing himself against the door.

YOUNG VICTOR (CONT'D): Come on!

FLASHBACK – INT. FRENCH HOUSE – DAY

Young Victor pushes the door open to find himself in a burning building. A soldier leans over the body of a man.

SOLDIER: (faint) Creel. Creel! What the hell happened here?

Young Victor looks around, confused and scared.

VICTOR (O.S.): But I was back to France, back in the war.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): It...it was a memory. I had thought German soldiers were inside. I ordered its shelling.

FLASHBACK – INT. FRENCH HOUSE – DAY

Young Victor walks through the burning building. There's indistinct shouting. Young Victor walks into a room, hearing the sound of a baby wailing.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): I was wrong.

Victor covers his ears.

FLSHBCK – INT. FRENCH HOUSE – DAY

Young Victor walks towards a rocking cradle, a fire blazing from within. The baby inside wails.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

Victor pants.

VICTOR (CONT'D): This demon, it was taunting me. And I was sure it would take me, just as he'd taken my Virginia. But then...I heard...another voice.

FLSHBCK – INT. FRENCH HOUSE – DAY

ELLA FITZGERALD (ON RADIO): *(singing)* Stars shining bright above you...

Young Victor turns around.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR: At first, I believed it was an angel. And I...I followed her, only to find myself...in a nightmare far worse.

FLSHBCK – INT. CREEL HOUSE – FOYER – NIGHT

Young Victor turns around to find Alice and Henry on the ground. Alice's bones are snapped, her eyes pulled into the back of her head. Henry remains untouched, only unconscious. Young Victor gently strokes Alice's face.

VICTOR (CONT'D)(O.S.): *While I was away, the demon took my children.*

Young Victor looks at Henry and realises that he looks fine, moving around the boy and pulling him onto his lap, cradling his head.

VICTOR (CONT'D)(O.S.): *Henry slipped into a coma shortly after that.*

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): A week later, he died.

FLSHBCK – INT. PENNHURST MENTAL HOSPITAL – YOUNG VICTOR'S CELL – DAY

Young Victor rocks back and forth on his bed. He reaches into his sleeve and pulls out a razor blade.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): I tried to join them.

FLSHBCK – INT. PENNHURST MENTAL HOSPITAL – YOUNG VICTOR'S CELL – DAY

Young Victor holds the razor blade up and slowly moves it towards his face, shaking.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): I tried.

FLSHBCK – INT. PENNHURST MENTAL HOSPITAL – YOUNG VICTOR'S CELL – DAY

The razor blade is inches from Victor's eye.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

Victor puts his fists on his eyes.

FLASHBACK – INT. PENNHURST MENTAL HOSPITAL – YOUNG VICTOR'S CELL – DAY

Young Victor screams, blood dripping onto his shoes.

INT. PENNHURST MENTAL HOSPITAL – HIGH SECURITY ROOM – DAY

VICTOR (CONT'D): Hatch stopped the bleeding. He wouldn't let me join them.

Victor lays down sideways on the bed, gripping a pillow and whimpering.

NANCY: The angel you followed, who was she?

Victor starts humming Dream A Little Dream Of Me.

NANCY (CONT'D): Victor?

Victor continues humming.

NANCY (CONT'D): Victor.

The door to the criminal ward opens. Nancy and Robin whip around to see Hatch and the guard walking towards them.

HATCH: Is he everything you hoped he would be? I just had a very interesting conversation with Professor Brantley. Perhaps we should discuss in my office while we wait for the police.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Max sits cross-legged in front of Billy's headstone, opening the envelope and pulling the letter out.

MAX: 'Dear Billy, I don't even know if you can hear this. Two years ago, I would have said, 'that's ridiculous, impossible'. But that was before I found out about alternate dimensions and monsters, so...I'm just going to stop assuming that I know anything. So much has happened since you left. Your dad was a total mess. He and my mum started getting into fights. Bad fights. I don't think he could stand being here without you. So he left. And he didn't leave Mum much. She's taken an extra job, and we moved to that lovely trailer park off Kerley. Basically, ever since you left, everything's been...a total disaster. And the worst part is, I can't tell anyone why you're gone. I can't tell them that you saved El's life. That you saved my life. I play that moment back in my head all the time. And sometimes I imagine myself running to you, pulling you away.'

A tear rolls down Max's cheek and she wipes it away.

MAX (CONT'D): 'I imagine that if I had, that you would still be here. And everything would be...everything would be right again. I imagine that we...that we could've become friends. Good friends, like...like a real brother and sister. And I know that's stupid. You hated me. I hated you. But I thought that maybe...maybe we could try again. But that's not what happened. I just...I stood there and I watched. For a while, I tried to be happy. Normal. But I...I think that maybe a part of me died that day too.'

A tear rolls down Max's cheek and she wipes it away.

MAX (CONT'D): 'And I haven't told anyone this. I...I just can't. But I had to tell you. Before it's too late. If you can even hear this. I really hope that you can.'

Max sighs.

MAX (CONT'D): 'I'm sorry. I'm so, so sorry, Billy. Love, your shitty little sister, Max'.

Max sighs, folding the letter up and putting it back in the envelope. As soon as the letter is in the envelope, a black cloud fills the sky, shrouding the cemetery in darkness. Max looks around, breathing quickening. She spots Billy walking towards her, shrouded in fog, and freezes.

BILLY: Max.

EXT. ROANE COUNTY CEMETERY – DAY

Steve sits in his car, tapping the outside of the door as he looks at Max on the hill. Lucas sits on the hood, while Dustin stands outside his door. Steve checks his watch, then opens the door.

STEVE: All right, it's been long enough.

Steve starts walking up the hill.

LUCAS: Steve, just give her some time.

STEVE: I have, all right, Sinclair?

Steve turns, walking backwards.

STEVE (CONT'D): I'm calling it. She wants to get a lawyer, she can.

Steve turns and runs up the hill. Lucas looks at Dustin, then back at Steve, sighing.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Steve runs up the hill.

STEVE (CONT'D): Max. Time to giddy up, yeah?

Steve sees Max's face. Her eyes are rolled into the back of her head, and her eyelids flutter.

STEVE (CONT'D): Max?

Steve kneels, hand on Max's shoulder.

STEVE: Max. Max. Max!

EXT. ROANE COUNTY CEMETERY – MAX'S MINDSCAPE

Max stands as Billy walks towards her, shrouded in fog.

BILLY: Max. I've been waiting to hear those words, Max.

Max gulps.

BILLY (CONT'D): Waiting so very long.

Billy walks towards her, his shirt soaked in blood as blood drips from his mouth.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Steve shakes Max.

STEVE: Wake up! Hey, hey!

Steve claps in her face. Dustin and Lucas realise something's wrong.

STEVE (CONT'D): Max, wake up! Max! Wake up!

LUCAS: Oh, something's wrong.

STEVE: Max!

Steve turns to look down at them.

STEVE (CONT'D): Guys!

Lucas and Dustin waste no time in running up the hill, with Dustin slightly behind Lucas after rounding the car. Steve shakes Max.

STEVE (CONT'D): Come on, wake up!

EXT. ROANE COUNTY CEMETERY – MAX'S MINDSCAPE

BILLY: But it wasn't the full truth, was it, Max?

Billy reaches up and wipe's Max's tears away as she breathes shakily, upset.

BILLY (CONT'D): You know, I think there's a part of you, buried somewhere deep, that wanted me to die that day.

Max shakes her head.

BILLY (CONT'D): That was maybe even relieved. Happy.

MAX: Billy, no, that's not true.

BILLY: That's why you stood there, isn't it, Max? It's okay. You can admit it now. No more lies. No more hiding.

MAX: Billy, that's not true, I swear.

Max starts backing away from Billy, who walks towards her with every step she takes back.

MAX (CONT'D): I swear that's not true.

BILLY: That is why you feel such guilt.

MAX: No.

BILLY: Why you hide from your friends.

MAX: No.

BILLY: Why you hide from the world.

MAX: No.

BILLY: And why, late at night, you have sometimes wished to follow me.

A tear falls from Billy's eye. A clock chimes.

BILLY (CONT'D): Follow me into death. That is why I am here, Max.

MAX: No.

BILLY: To end your suffering, once and for all.

MAX: No.

Max takes a step back and falls off the lip, grunting and panting as she lands on her back. She looks up at Billy, only to see him replaced with Vecna.

VECNA: It is time, Max. Time for you to join me.

Max breathes heavily, stumbling to her feet and running away. Vecna simply turns and slowly walks after her. Max runs through the cemetery, panting.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Steve, Dustin, and Lucas all kneel around Max, urging her to wake up.

LUCAS: Max, you gotta get out of there! Can you hear me?

STEVE: Max!

LUCAS: Max, you gotta get out of there!

Steve grabs Dustin's hoodie and pulls him close.

STEVE: Call Nancy and Robin! Go get em! Call Nancy and Robin! Go!

Dustin falls back as he crawls backwards from Steve, rolling on the ground as he falls off the lip before stumbling to his feet and running towards the car.

LUCAS: Please, Max!

DUSTIN: Shit!

INT. STEVE'S CAR

Dustin's walkie pokes out of his bag in the passenger seat of the car. Dustin runs down the hill.

DUSTIN (CONT'D): Shit, shit, shit! Shit, shit, shit!

Dustin reaches into the car and grabs his Supercomm, standing up and extending the antenna.

EXT. ROANE COUNTY CEMETERY – DAY

DUSTIN (CONT'D): Nancy? Robin? Do you copy? This is a code red. Do you copy?

Dustin glances back up the hill before extending the antenna even further.

DUSTIN (CONT'D): Shit. Robin!

INT. PENNHURST MENTAL HOSPITAL – LISTENING ROOM – DAY

Hatch opens a door and walks inside, with Nancy and Robin following him. Two guards follow them.

NANCY: You're not listening. Our friend is in danger.

HATCH: Do you really expect me to believe anything you have to say at this point?

NANCY: It's the truth.

HATCH: You are free to tell your sob story to the police.

Robin slows as she passes a patient listening to calming tunes over headphones. One of the guards pushes her.

GUARD 1: Move along.

ROBIN: Don't touch me!

EXT. PENNHURST MENTAL HOSPITAL – GARDENS – DAY

Hatch opens the door and walks along the corridor, Nancy following a short distance behind. Robin runs through the door and catches up with Nancy, the guards following.

ROBIN (CONT'D): Victor said the night of the attack, everything went on in the house, but he made specific mention of music. He said music was playing.

Flashback to #404. The Creel dining room. Dream A Little Dream Of Me by Ella Fitzgerald plays on the radio. The lights flicker.

ROBIN (CONT'D): And then, when we asked him about the angel, he started to hum.

Flashback to #404. Victor's Pennhurst cell. Victor lays on his side on his bed, humming Dream A Little Dream Of Me.

ROBIN (CONT'D): (singing) Say nighty-night and kiss me...hold me tight and tell me...

Nancy catches on.

NANCY: Dream A Little Dream Of Me.

ROBIN: Yeah, Ella Fitzgerald.

NANCY: The voice of an angel.

ROBIN: Yeah. Hatch said that music can reach parts of the brain that words can't. So maybe that's the key, a lifeline.

NANCY: A lifeline back to reality.

ROBIN: It's worth a shot.

Nancy glances back at the guards following a short distance behind them. Robin glances back as well.

NANCY: I think we can beat him.

ROBIN: What?

NANCY: To the car.

ROBIN: Okay, I'm warning you right now, I have terrible coordination. Like, it took me six months longer to learn to walk than all the other babies.

NANCY: Just follow my lead.

ROBIN: No, my God!

Nancy veers off the path and starts running, pulling Robin along with her. The guards start after them.

GUARD 1: Hey! Get back here!

Robin kicks her shoes off as she runs.

PATIENT: Cinderella, you dropped your shoe!

GUARD 1: Stop right there!

Nancy and Robin jump down off a ledge onto a lower grassy plain. A patient cackles at them as they run past.

NANCY: Go!

ROBIN: Oh my God!

EXT. ROANE COUNTY CEMETERY – MAX’S MINDSCAPE

Max runs through the cemetery, panting. She comes to a ledge and hides behind it, trying to control her breathing. She takes a deep breath and looks around the corner, seeing Vecna slowly walking out of the fog towards her.

VECNA: You cannot hide from me, Maxine.

EXT. PENNHURST MENTAL HOSPITAL – DAY

Nancy and Robin round a corner, running towards the car. Robin yells. The guards round the corner after them.

GUARD 2: Let’s go!

INT. WHEELER CAR

Nancy and Robin reach the car and quickly get in, locking the doors.

GUARD 2 (CONT’D): Stop! Get out of there!

One of the guards appears in the window, banging on it as Nancy fumbles for her keys.

ROBIN: Ah!

GUARD 2: Hey!

ROBIN: Go, go, go, go, go!

The guard moves to stand in front of the car.

GUARD 2: Stop! Get out of the car.

Nancy tuns the car on, the engine revving.

GUARD 2 (CONT’D): Get out of the car.

Nancy takes off, tires screeching. The guards run after them until they can’t anymore. Robin looks through the back window.

ROBIN: Holy shit! Holy shit! Holy shit!

NANCY: You really are a weird runner.

DUSTIN (ON SUPERCOMM): Robin, where the hell are you? This is a code red! I repeat, a code red!

Robin reaches into the backseat and grabs the Supercomm.

ROBIN: Dustin, it's Robin. We copy.

EXT. ROANE COUNTY CEMETERY – DAY

Dustin stands on the hood of Steve's car.

DUSTIN: Holy shit. Finally! Please, please, please tell me you guys have this figured out.

INT. WHEELER CAR

Robin looks at Nancy.

EXT. ROANE COUNTY CEMETERY – MAX'S MINDSCAPE

Max stops in the cemetery, panting. She whips around.

MAX: Lucas! Dustin! Lucas, please, help! Dustin!

Max turns to see an ominous red fog at the edge of the cemetery, thunder rumbling inside. She walks towards it and disappears inside.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Dustin upends Max's bag onto the hood of Steve's car, grabbing her Walkman and any cassettes that fall out before running up the hill.

INT./EXT. VECNA'S MINDSCAPE

Max walks through, looking around. A reg fog surrounds everything. Unseen creatures chitter. The ground underneath her squelches, and she stops to look down to see herself standing in what can only be blood. She looks up as the fog clears, seeing viny stalagmites scattering the landscape. As the heart of it sits the Creel house, its foundation intact but its walls broken and levitating in the sky. She takes a deep breath and continues walking.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Lucas and Steve urge Max to wake up.

STEVE: Max!

LUCAS: Max, you gotta get out of there! Can you hear-

DUSTIN: Guys!

Dustin runs up the hill and jumps up the lip, sliding to his knees. He drops the Walkman and cassette tapes onto the grass between them.

LUCAS: What...what is this?

DUSTIN: Her song. What's her favourite song?

LUCAS: Why?

DUSTIN: Robin said if she listens...it's too much to explain right now. What's her favourite song?!

INT./EXT. VECNA'S MINDSCAPE

Max walks up the steps and steps onto the foundation of the Creel house, looking around. A grandfather clock hovers in the air, chiming. The Creel door hangs in the air.

VECNA: What are you doing in here, Max?

Max takes a step and something crunches underfoot. She looks down, lifting her foot to see spider sacks on the floor. Spiders crawl out from under her shoe. She pulls her foot away and hundreds of little spiders spread out from the broken sack. Max backs away.

VECNA (CONT'D): Come back to me.

Max backs into a stalagmite, turning around to see Chrissy's mangled body entangled in vines. She breaths shakily, backing away, before she sees Fred's mangled body entangled in another stalagmite.

VECNA (CONT'D): How do you like them, Max?

Max turns around to see Venca walking towards her. She backs away.

VECNA (CONT'D): Would you like to join them?

Max turns and starts running. Vecna twitches his finger and a vine shoots out, wrapping around Max's ankle and tripping her.

MAX: Shit! Shit!

The vine starts pulling, dragging her along the ground.

MAX (CONT'D): No! No! No!

Max screams as vines wrap around her wrists and stomach, pulling her to a standing position on a stalagmite. They pull her wrists tightly around the stalagmite, and a vine wraps around her neck, starting to choke her. A small smile appears on Vecna's face.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

The boys rummage through the pile of cassettes.

DUSTIN: Which one is it?

LUCAS: Okay, okay!

DUSTIN: Lucas, which one is it? What's her favourite song?

INT./EXT. VECNA'S MINDSCAPE

Max gasps for breath as Vecna walks towards her.

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

STEVE: Which one?

Lucas finds the right cassette and opens it.

LUCAS: It's right here! It's right here! I got it!

STEVE: Give it to me!

Lucas gives Steve the cassette, and he quickly puts it in the Walkman.

LUCAS: Go, go, go!

STEVE: Okay, headphones.

Dustin puts the headphones on Max.

DUSTIN: Now!

Lucas presses play. Running Up That Hill (Deal With God) by Kate Bush starts playing.

INT./EXT. VECNA'S MINDSCAPE

Running Up That Hill (Dead With God) by Kate Bush starts playing. Max looks over Vecna's shoulder to see a portal open at the end of the mindscape, showing the boys around her in the cemetery. Vecna turns to look.

DUSTIN (CONT'D): Max! Max, wake up!

STEVE: Max! Wake up!

Max's breathing quickens.

LUCAS: Max, we're right here!

DUSTIN: Come on, Max!

The vine around Max's neck tightens.

VECNA: They can't help you, Max.

Vecna looks at Max.

VECNA (CONT'D): There's a reason you hide from them.

KATE BUSH (ON WALKMAN): (singing) Thunder in our hearts...

Max looks at the portal.

STEVE: Max!

VECNA: You belong here, with me.

The vine around Max's neck tightens even more. She coughs.

MAX: You're not really here.

Vecna moves to obscure the portal from Max's view.

VECNA: Oh, but I am, Max.

Vecna raises his hand, fingers outstretched as it moves to hover over Max's face.

VECNA: I am.

KATE BUSH (ON WALKMAN): (singing) It's you and me, won't be unhappy...

Vecna's eyes roll into the back of his head.

EXT. ROANE COUNTY CEMETERY – BILLY’S GRAVE – DAY

Max’s body starts rising in the air. The boys fall backwards onto their butts in surprise.

KATE BUSH (CONT’D)(ON WALKMAN): (singing) And if I only could, I’d make a deal with God...and I’d get him to swap our places...

The boys stand up as Max’s body rises higher, all terrified.

STEVE, LUCAS, and DUSTIN (IN UNISON): Max!

KATE BUSH (ON WALKMAN): (singing) I’d be running up that road, be running up that hill...

INT./EXT. VECNA’S MINDSCAPE

KATE BUSH (CONT’D)(ON WALMAN): (singing) Be running up that building...

Max looks between Vecna’s fingers at the boys.

STEVE, LUCAS, and DUSTIN (IN UNISON): Max!

LUCAS (O.S.): I don’t want a letter.

FLSHBCK – EXT. ROANE COUNTY CEMETERY – DAY

Lucas stands with Max.

LUCAS (CONT’D): *We’re right here. I’m right here.*

INT./EXT. VECNA’S MINDSCAPE

Max closes her eyes.

FLSHBCK – INT. HAWKINS MEMORIAL HOSPITAL – WAITING ROOM – NIGHT

Lucas tosses a jelly bean at Max, who catches it in her mouth.

LUCAS (CONT’D): *Yeah!*

FLSHBCK – INT. STARCOURT MALL – DAY

Max and Eleven walk through the mall, smiling and laughing.

KATE BUSH (ON WALKMAN): (singing) *Come on, darling...*

FLSHBCK – EXT. LOCH NORA – NIGHT

Max, Lucas, and Dustin walk along the road in their Halloween costumes, laughing.

KATE BUSH (CONT’D)(ON WALKMAN): (singing) *Let me steal this...*

INT./EXT. VECNA’S MINDSCAPE

KATE BUSH (CONT’D)(ON WALKMAN): (singing) *Moment from you now...*

EXT. ROANE COUNTY CEMETERY – BILLY’S GRAVE – DAY

The boys look up at Max’s floating body.

FLSHBCK – INT. HAWKINS MIDDLE SCHOOL – HALLWAY – DAY

Dustin and Lucas excitedly show Max their ghost trap.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Come on...

FLSHBCK – INT. FLASH STUDIO – DAY

Max and Eleven pose for photos.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Baby...

INT./EXT. VECNA'S MINDSCAPE

Max breathes heavily.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Come on, darling...

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Max's body slowly starts to lower.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Let me steal...

FLSHBCK – INT. HAWKINS JUNKYARD – BUS – NIGHT

Lucas and Max sit on the roof of the bus.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) This moment...

FLSHBCK – INT. WHEELER HOUSE – BASEMENT BATHROOM – DAY

Max and Eleven laugh.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) From you...

FLSHBCK – INT. HAWKINS MIDDLE SCHOOL – GYM – DAY

Mike smiles as Max skates around him.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Now...

FLSHBCK – INT. STAR CINEMAS – CINEMA – NIGHT

Max and Lucas laugh.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Come on, angel...

FLSHBCK – EXT. WEATHERTOP – NIGHT

Max laughs at Lucas.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Come on...

FLSHBCK – INT. HAWKINS MIDDLE SCHOOL – GYM – NIGHT

Max smiles at Lucas as he attempts to ask her to dance.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Come on, darling...

FLSHBCK – EXT. BYERS HOUSE (HAWKINS) – FRONT YARD – DAY

Max and Eleven hug to say goodbye.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Let's...

FLSHBCK – EXT. WEATHERTOP – DAY

Lucas holds out the water bottle to Max.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Exchange...

FLASHBACK – INT. HAWKINS MIDDLE SCHOOL – GYM – NIGHT

Max and Lucas smile as they dance.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) The experience...

Max kisses Lucas.

INT./EXT. VECNA'S MINDSCAPE

STEVE, DUSTIN, and LUCAS (IN UNISON): Max!

Flashback to #302. A Hawkins bus. Max and Eleven smile and high five.

Max's eyes flash open. She pulls her hand out of one of the vines and reaches for one of Vecna's neck vines, pulling it out. He grunts and stumbles back, holding his neck. The vines drop Max to the ground, and she looks at the portal. Max stumbles to her feet and starts running. Vecna stares after her, vine regrowing. Vecna forms a fist, and a massive rock falls from the sky. It just misses Max, but the impact makes her stumble. She gains her footing and keeps running.

KATE BUSH (ON WALKMAN): (singing) And if I only could, I'd make a deal with God...

More rocks fall from the sky as Max runs towards the portal.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) And I'd get him to swap our places...

STEVE, DUSTIN, and LUCAS (IN UNISON): Max!

Planks fall from the sky and stab into the ground.

KATE BUSH (ON WALKMAN): (singing) I'd be running up that road, be running up that hill...no problems...

Vecna stands at the edge of the Creel house foundation.

KATE BUSH (CONT'D)(ON WALKMAN): (singing) Say, if I only could...

STEVE, DUSTIN, and LUCAS (IN UNISON): Max!

KATE BUSH (ON WALKMAN): (singing) I'd make a deal with God, and I'd get him to swap our places...

Rocks and planks continue to fall from the sky as Max runs towards the portal, getting closer with every step.

STEVE, DUSTIN, and LUCAS (IN UNISON): Max!

KATE BUSH (ON WALKMAN): (singing) Be running up that road, be running up that hill...

Max runs for her life.

Cut to black. Max gasps. Running Up That Hill (Deal With God) by Kate Bush stops playing.

STEVE, DUSTIN, and LUCAS (O.S.)(IN UNISON): Max!

EXT. ROANE COUNTY CEMETERY – BILLY'S GRAVE – DAY

Max opens her eyes with a gasp. She starts falling to the ground.

LUCAS: Max!

Max falls onto her side as she hits the ground, hyperventilating.

STEVE: Max!

DUSTIN: Max!

Lucas pulls Max into his arms, hugging her tightly from the side.

LUCAS: Max! Oh my God. It's okay.

Max's breathing starts to slow down as she grips Lucas.

LUCAS (CONT'D): It's okay. I thought we lost you.

MAX: I'm still...I'm still here.

LUCAS: Oh shit.

Dustin puts his hands on Max's arm and Lucas' hand, while Steve rests his hand on Lucas' back. They hang their heads.

MAX: I'm still here.

Fade to black.

END EPISODE.